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Degas

THE ARTS COUNCIL

# DEGAS

AN EXHIBITION SPONSORED BY THE

*Edinburgh Festival Society*

AND ARRANGED JOINTLY WITH THE

*Royal Scottish Academy*

AND THE

*Arts Council of Great Britain*

AT THE

TATE GALLERY

LONDON

1952

COVER: *Dancers in the Rehearsal Room* [38]

SECOND IMPRESSION

*Printed by the Shenval Press, London and Hertford*

# FOREWORD

ALTHOUGH THE ARTS COUNCIL *has co-operated each year with the Edinburgh Festival authorities in organizing an important exhibition of paintings to coincide with the other attractions of the Festival, this is the first time it has been able to arrange for London to be given the opportunity of seeing the exhibition at the close of its showing in Scotland. The public who enjoy it will wish to thank the Festival Society for their continued determination to honour the arts of painting and sculpture too in their great festival of music and drama, and also Mr Derek Hill who has selected the pictures with so much care and prepared the notes and introduction to the catalogue.*

*The choice this year of Degas as the painter to be represented is evidence of the continuing tradition of a Franco-Scots alliance in the cultural field; and although the greater number of works has come from English owners and galleries it is not surprising that both France and collectors in Scotland have made a notable contribution to the exhibition.*

*The Arts Council is grateful to the Trustees and Director of the Tate for putting their galleries at its disposal and is deeply indebted to owners both here and abroad for agreeing to extend the loan of their paintings and bronzes for the London showing. Special thanks are due also to the Association Française d'Action Artistique who have with their customary friendliness smoothed the path in the matter of loans from the other side of the Channel.*

PHILIP JAMES

# CHRONOLOGY

1834: Edgar Degas is born in Paris on July 19. His father's family was Breton, but left France during the Revolution and settled in Naples. His mother's family had also left France during the Revolution and settled in New Orleans. The family name was 'de Gas' but Degas changed it himself to an easier form.
Between 1845, when Degas enters the Lycée of Louis le Grand, and 1854, when he makes the first of many trips to Italy, he studies drawing continually—becoming in 1853 a student at the Barras studio.

1854: The *Self Portrait* shown in the exhibition is painted.

1855: Degas enters the École de Beaux-Arts and in this year is introduced to Ingres, now an old man, who possibly had more influence on Degas than any other single master.
Between 1855 and 1858, Degas travels in Italy frequently, making drawings, landscape sketches and undoubtedly the portrait of the *Italian Youth* shown in the exhibition. In 1858, Degas also 'discovers' Japanese art which will also profoundly influence his work.

1865: Degas exhibits at the Salon for the first time and for the following five years he contributes to it regularly. After 1865 he abandons 'historical' painting of the type represented here by *Young Spartans*. By this date Degas has met Whistler, Fantin Latour, Renoir, Manet, Monet and Sisley.

1870: Degas serves in the Franco-Prussian war with the result that his weak eyesight deteriorates lamentably. By this date Degas is already interested in horses and their riders, has painted theatre scenes (mostly opera at this period) and has already tried several landscapes in Normandy.

1870: Durand Ruel, the Paris dealer, opens a shop in New Bond Street and exhibits works by Degas and Impressionist painters for the first time in England—with little success.

1872: Degas goes to New Orleans to visit his brothers René and Achille, who work there in the cotton business. He paints several pictures whilst there.

1876: Degas exhibits twenty-four canvases in the second Impressionist exhibition at Durand Ruel's in Paris. He already uses pastel as a medium more frequently than oil paint. It is easier for his tired eyes.

1880: The original wax model of *The Fourteen-Year-Old Dancer* is prepared for the fifth exhibition of the Impressionists (now called *Indépendants* at Degas' request). Actually it was not ready by the opening date, so was shown in 1881 instead. The *Young Spartans* was shown, however, in 1880. Degas goes to Spain in this year.

1883: Degas shows seven canvases in London.
After 1886 Degas ceases to send his work to public exhibitions. Durand Ruel only exhibits them commercially.

1889: Degas and Boldini go through Spain on a trip and reach as far as Tangiers.

1893: Degas' *L'Absinthe* (Musée du Louvre) violently attacked in London by critics and academicians (Sir William Richmond and Walter Crane among others). They find it a picture representing human degradation, and a blow to morality. George Moore defends Degas. By this date, Degas' eyes are far worse, he uses glasses and has almost completely abandoned oil painting for pastel. He also takes an interest in forming his own collection of pictures, owning amongst others works by Ingres, Corot, Delacroix, El Greco, Daumier, Cézanne, Gauguin, etc. At this period, Degas also takes many photographs and uses them in his work.

1905: Durand Ruel exhibits Impressionist works (including Degas') at the Grafton Galleries in London. *The Times* critic singles out Degas for his attack '. . . in Degas we, to our regret, fail to find an element of that greatness his admirers say is his. Never was there a painter who took the road of immortality with so little baggage. What has he done except (in his younger days) paint a few charming little pictures . . .? No, the American collector who has been paying his thousands for the little "danseuses" of Degas will one day wake up to the fact that an artist to count permanently must have something to say.'

1911: Degas becomes an Honorary Member of the Royal Scottish Academy.

1912: *La Danseuse à la Barre* (Metropolitan Museum) fetches about $100,000 (450,000 francs) and Degas remarks: 'I don't think the painter was a fool but the man who paid that price for it was.'
In this year he is forced to leave his house in the rue Victor Massé owing to its being demolished, and to move to the Boulevard Clichy. From this blow Degas never recovers; lost, he wanders miserably around Paris, almost blind, indifferent even to the 1914 war, and awaits death. This comes to him on September 27, 1917.

1917: Degas is buried in his family tomb at the Montmartre cemetery.

# INTRODUCTION

EDGAR DEGAS wrote in a notebook 'it seems to me that today, if the artist wishes to be serious . . . he must once more sink himself in solitude. There is too much talk and gossip. . . .' Shelley in his *Defence of Poetry* meant very much the same thing when he wrote 'The poet is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds.' The job of the artist is to work and not to discuss, to love what he is working at and not to use it merely as a hanger for motley theories that falsify the judgment. For his canvas to be successful, the artist's intention, whether it is to produce an abstract pattern, a harmony of colours, or a naturalistic rendering of something that he has seen, should be clearly defined. A finished picture can contain nothing beyond what is shown on the canvas. There is no necessity for the meandering discussions in almost incomprehensible language, that are carried on verbally, and that appear in print, about a work of art.

Degas was an artist who realized this lesson and who had no other known love except his work which he poured out ceaselessly until the fear that had haunted him for so long, that of going blind, became a terrible reality.

An artist, living at the top of five flights of stairs, once complimented Degas, who had arrived to visit him, with the words, 'you have a good heart', to which he replied, 'Sir, I have never felt my heart'. His heart was entirely in his work: this fact and the resulting aloofness are certainly responsible for the myth that has grown up about his rudeness, unkindness and lack of human warmth. It is true that many of his quoted utterances and epigrams give the impression of an acid humour beneath which one senses the shrewdness, egotism, vanity and even narrow-mindedness of the bourgeois Parisian.

Degas as a young man, with his auburn hair, pale long face and beard, was no recluse; he conversed brilliantly and was in great demand in Paris society. He despised 'the hermit who knew the train timetable'. At first it seems surprising that with these natural qualities he should have remained a bachelor; but when Degas himself was questioned on the subject he replied, 'I should be too afraid, when I finished a picture, to hear my wife say, "Yes, that is very pretty".' He told the exact truth. He had no room for anyone who could conceivably upset him with regard to his work.

From people still alive who knew Degas well, such as Madame Rouart, the daughter of Berthe Morisot, and Monsieur Simon Bussy the painter, we may get the impression that Degas in later life shunned contact with the outer world and shut himself up in his house, where his ideal was to paint on one floor and have the model pose on another, but neither Madame Rouart nor Monsieur Bussy speak of him as anything but a kindly man of great charm who wished to disturb no one and in return asked not to be disturbed by the world; they deny that he was the savage, cantankerous old recluse so often described, and looking at his work, at the immense output of a long life, we can quite see this different representation of character.

Above all other artists of his time, Degas was able to express himself and his intentions with clarity; that was his aim, and he achieved it by means of the superb draughtsmanship that he so rightly insisted was the essential factor in forming any work of art. To him the drawings and sketches done for a picture constituted a period of courtship, of getting to know all the various facets that would go to make up the final character of the work to which he was temporarily wedded. From these finished works, as from the sketches, we can see a man who observed life with a piercing eye, not in an unkindly way, or even critically, but often with amusement, with an almost tender insight, and always with love of what he saw. The misery he felt when that eye became dim is unimaginable.

There is no necessity to explain the works of Degas, they are self-explanatory. They show all he wishes us to see and to understand about himself. The influence of Italy, of a classical background, with sound drawing and ordered, serene construction, can be felt from the copies he made of Renaissance masters (catalogue nos. 3 and 9) and from the *Young Spartans* (cat. no. 4) which, with *Semiramis constructing a Town* in the Louvre, is the largest and most ambitious of

his historical works. Degas' masters were in fact the 'Old Masters', the painters whom he studied in the Louvre and in his own collection that he formed during his lifetime. He possessed works by El Greco, Cuyp and Tiepolo as well as by Delacroix, Corot, Cézanne, Van Gogh, Whistler, Gauguin and the Impressionists. His proudest possessions were works by Ingres to whom, if the honour were to be given to anyone, should be given the title 'Maître de Degas'. Certainly this would be Degas' wish, as Ingres with his insistence on classical draughtsmanship and a sure outline was worshipped by Degas all his life. From Ingres came the Greek feeling in Degas' work which caused Renoir to say that a charcoal drawing of a nude he had seen hanging in a Munich collector's room was as noble as the Parthenon frieze. Renoir also considered Degas as the 'first sculptor', who took rank even above Rodin.

Considering his stature, Degas' influence in France has not been as marked as would be imagined. Certainly in his own lifetime Lautrec, Forain, Bonnard, Vuillard, even Picasso in his early periods, came under Degas' spell but they cannot be said to have continued his tradition in their later works. Mary Cassatt, the American, was his only pupil and meaning it as a compliment he used to say of her 'she paints the way she would make hats'. His love of watching milliners at work can be seen in a large number of works of oils and pastels (cat. no. 30) and the admiration he had of their ability is undoubted.

On English painting Degas had more influence, since Sickert, who learnt a great deal from him, has in his turn influenced countless English painters, the members of the Euston Road school for example. There is, however, no Degas school analogous to the Van Gogh school in the northern countries, and one reason is that in order to follow Degas' style, there must be perfect draughtsmanship before any paint is applied. There are no short cuts, so dear to the student of today, in achieving results worthy of Degas. Until a return is made to the main classical stream of European painting, there are unlikely to be many signs of his influence.

The word 'classical' recurs constantly in any appreciation of Degas' work since in some form or other, whether architecturally, sculpturally, constructionally or physically, this quality can be found in almost the slightest scribble left by the artist. He was influenced by Japanese art and by photography in his method of composition, but there is always a grandeur in the achievement, an ordered serenity, that must take the spectator back to a traditional past. The 'architecture' of a picture by Degas with its lines of perspective, of intersection or of mass delineation, in floor boards beneath dancers, in angles of mirrors, panels of doors, pillars and railings in rehearsal rooms, are all as carefully calculated and proportioned as in a bas-relief by Ghiberti or a façade by Alberti. Even in the last pastels there is the same nobility as is found in Titian or in Rembrandt or in the late Donatello, when he, like Degas, was almost blind. Today, when so much of creative work is the art of protest or despair, it may be a salutary lesson to see the work of a man who loved what he was doing from the first contemplation of the subject to the final brush stroke of the completed rendering.

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For this exhibition it has not been possible to collect within the space allotted examples of every medium in which Degas worked. Since oil painting and pastels form the most important part of his output they are being shown rather than drawings, monotypes and etchings. It would have been pointless to include three or four of his wonderful drawings without including examples of other mediums as well. Within the limits of oil and pastel, however, there are examples from almost every period of Degas' work and of almost every 'theme' which he represented.

The bronzes also cover the whole period during which Degas worked as a modeller. The beauty of these works makes it impossible to say he was not a sculptor in the fullest sense of the word; yet he did use, with the exception of the superb *Dancer of Fourteen Years, Dressed* (cat. no. 47), these exercises primarily as aids to his drawing and painting when his sight was failing. When his eyes no longer saw, his fingers could still feel; and most of the bronzes were cast from the wax models of dancers and women washing that he made during the last years of his life.

Apart from the owners to whom all who see this exhibition are indebted, a special debt of gratitude is due to the Directors of the Stedelijk Museum of Amsterdam, the Kunstmuseum of Bern, as well as to M. George Salles, Director of the Musées de la France, and to Miss Hannah Kiel, all of whom helped nobly in the selection of works from the Continent.

DEREK HILL

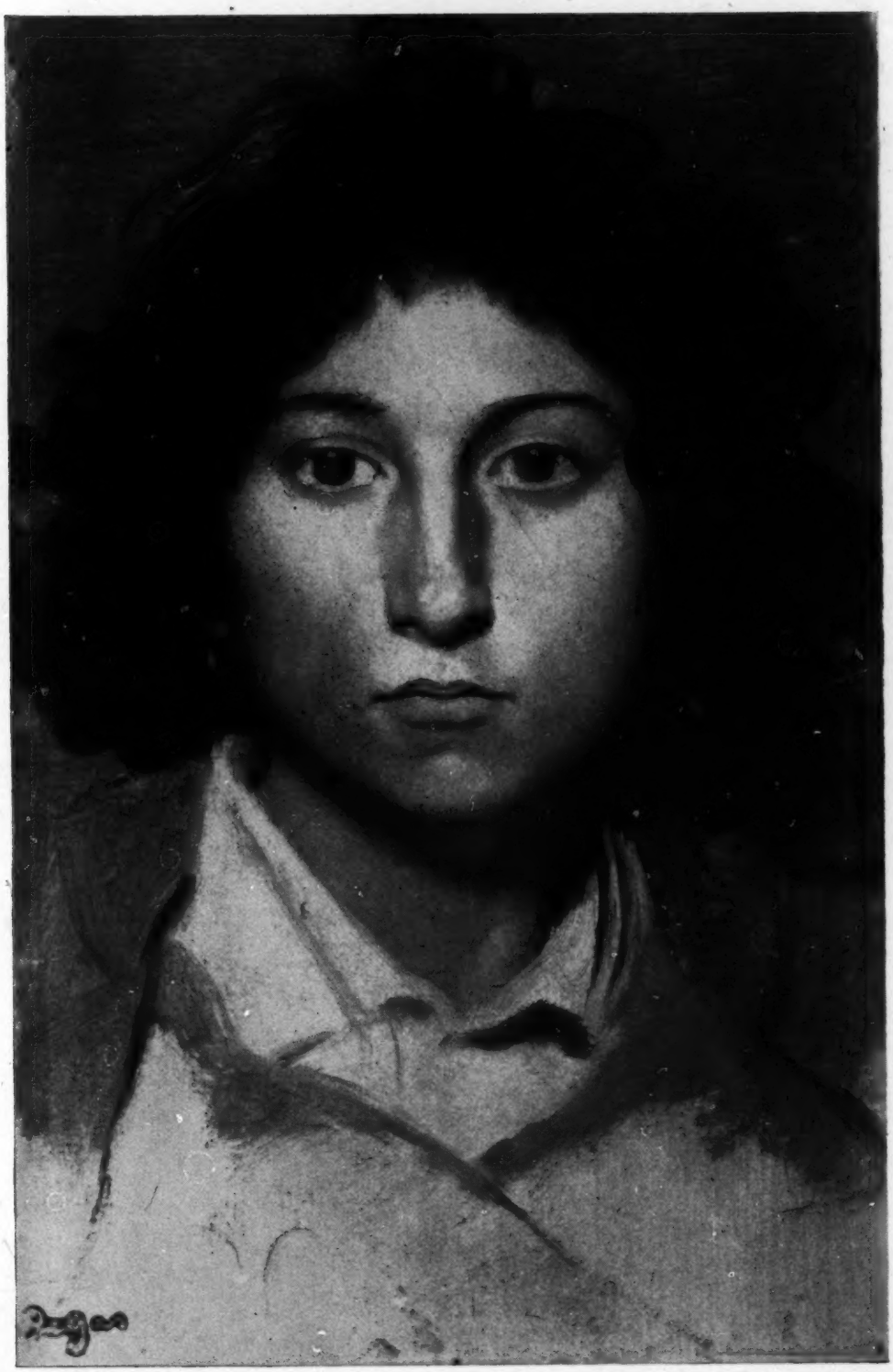

PLATE I *Head of an Italian Youth* [2]

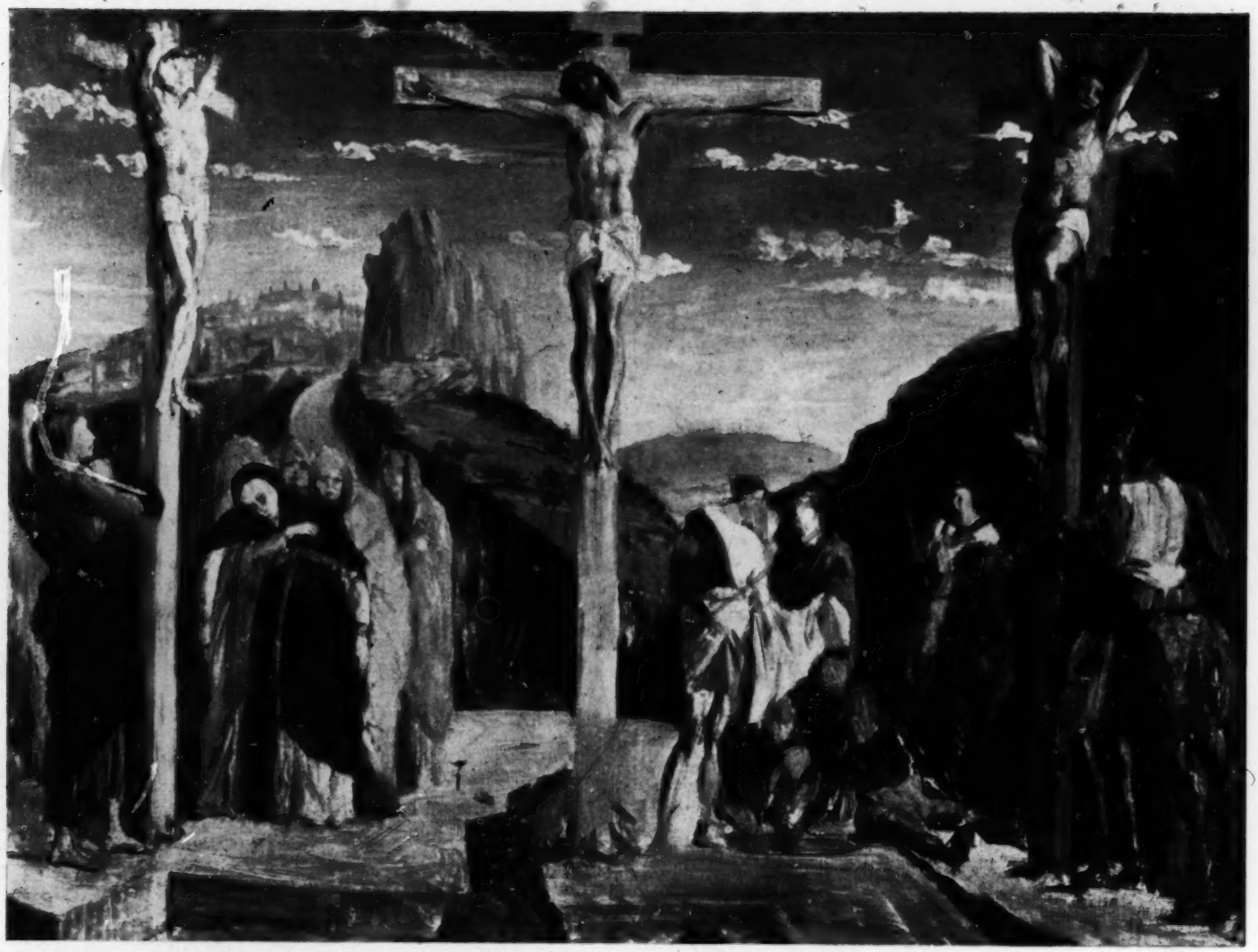

PLATE II *Crucifixion: Christ Between the Two Robbers* [9]

PLATE III *The Wild Boar* [7]

PLATE IV *Head Resting on Hand* [50]

PLATE V *Ballet Dancer of Fourteen Years, Dressed* [47]

PLATE VI *Girl Washing* [31]

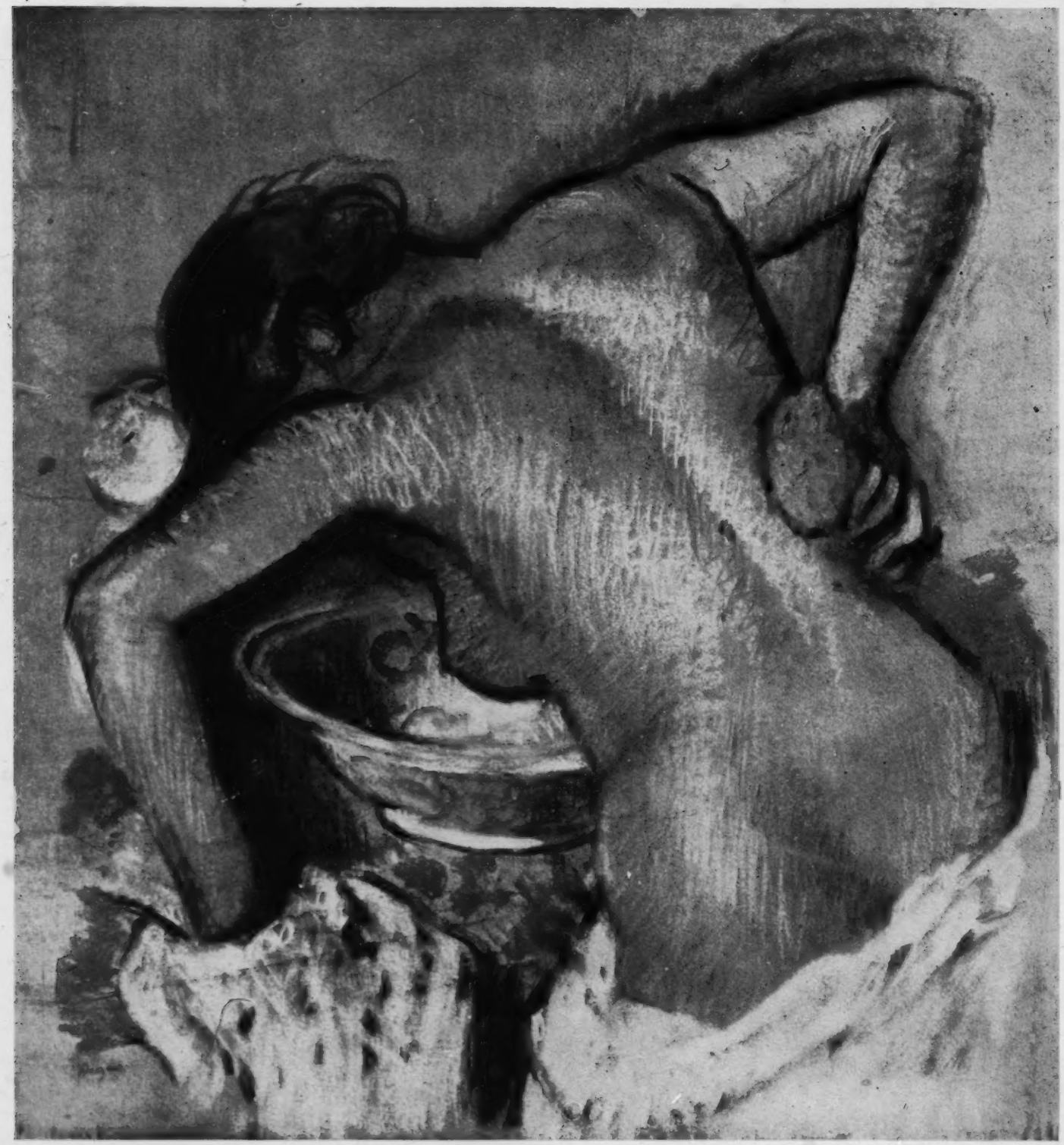

PLATE VII *Woman Sponging Her Back* [26]

PLATE VIII *Woman Drying Herself* [23]

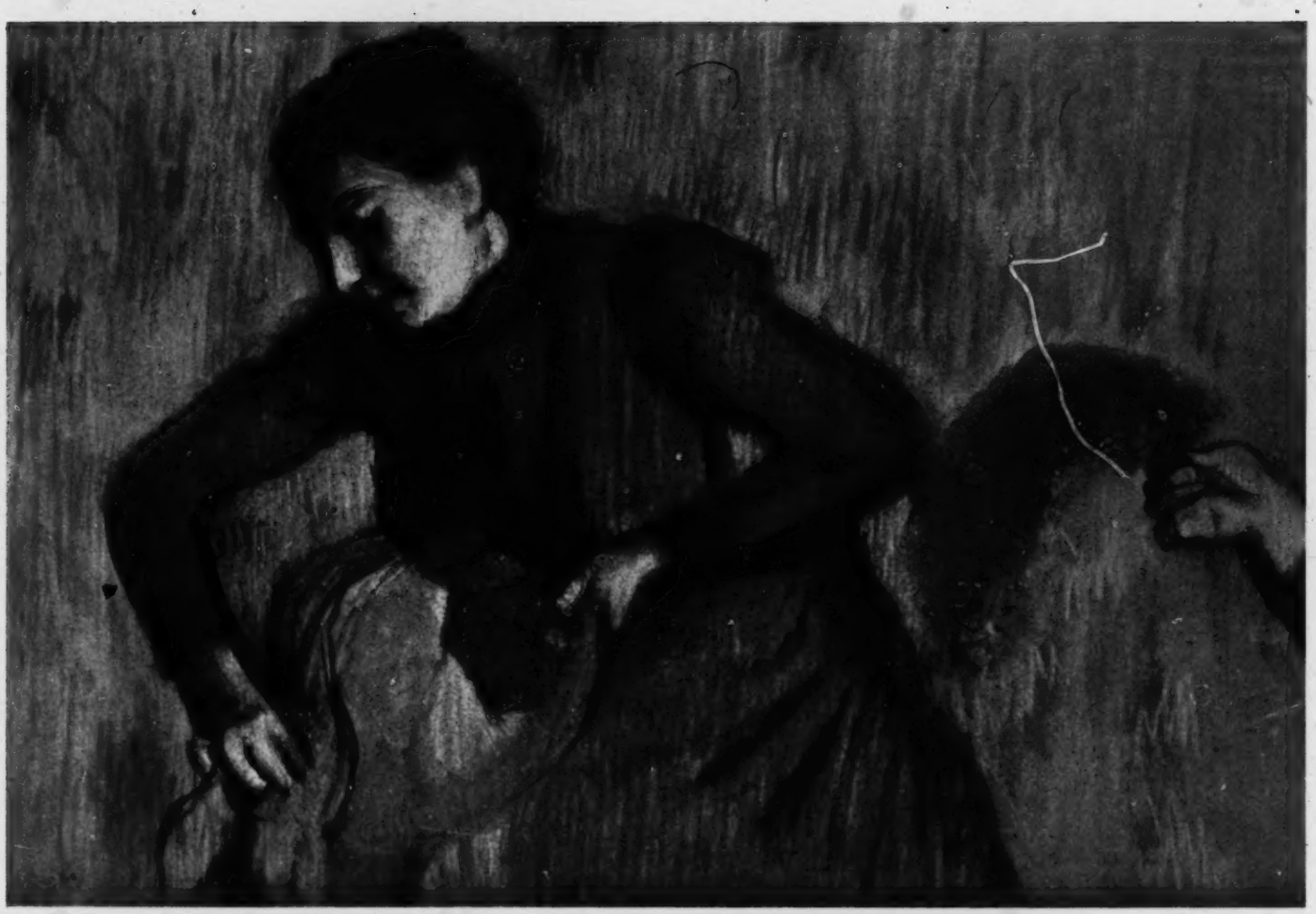

PLATE IX *Milliner Trimming a Hat* [30]

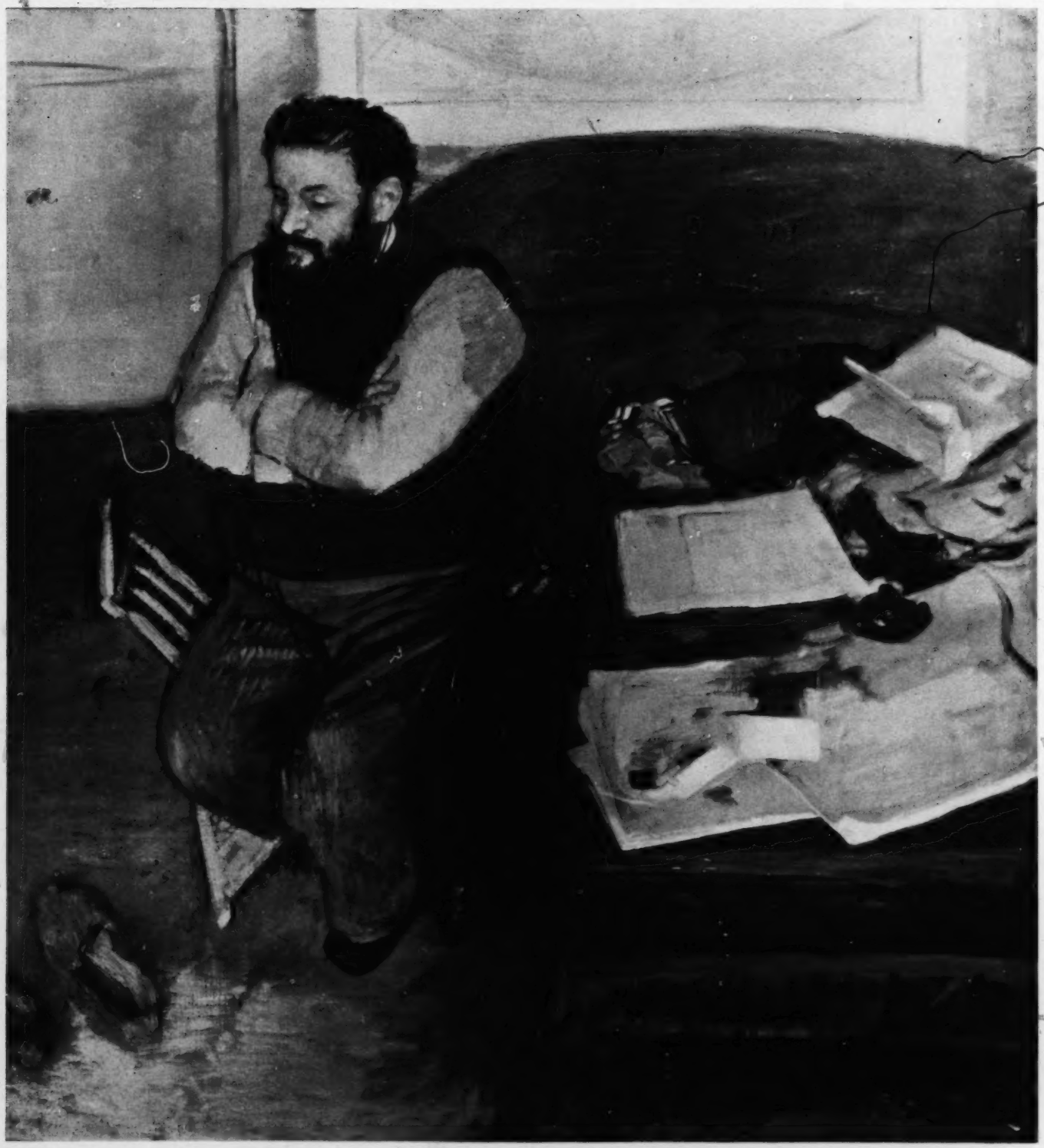

PLATE X *Diego Martelli* [17]

PLATE XI *A Woman Seated at a Window* [13]

PLATE XII *Two Dancers on the Stage* [16]

# CATALOGUE

E *indicates shown only in Edinburgh* L *shown only in London*

1854

1 *Self Portrait of the Artist with Palette*

Oil on paper, mounted on canvas. 17¼×13 ins. 44×33 cm.
Lemoisne, 2. Repr. *Dix-Neuf Portraits de Degas*, M. Guérin
Originally in the collection of Mlle Fèvre, niece of Degas
*Lent by the Marquis de Ganay*

ABOUT 1856-57

2 *Head of an Italian Youth* PLATE I

Oil on paper, mounted on canvas. 9½×6¼ ins. 24×16 cm.
Lemoisne, 22. Repr. Catalogue of 4th sale of Degas' studio
Stamp of Degas sale
*Lent by Mrs Alix Baer*

ABOUT 1858-60

3 *Two Male Portrait Heads*

Oil on canvas. 17×24¾ ins. 43×63 cm.
Lemoisne, 59. Repr. Catalogue of 3rd sale of Degas' studio
Stamp of Degas sale
This picture is a copy done, at the Louvre, from a Giovanni Bellini. In the eighteenth century, the original was attributed to Gentile or Giovanni Bellini. In the last century the attribution was changed to Cariani, but Berenson now gives it once again to Giovanni Bellini.
*Lent by Sir Kenneth Clark*, KCB

1860

4 *The Young Spartans* E

Oil on canvas. 43×61 ins. 109×155 cm.
Lemoisne, 70
Stamp of Degas sale
The largest and most finished version of this subject. Other versions are in the Fogg Art Museum of Harvard University and the collection of the Count d'Alayer, Paris. There are many oil and pencils studies existent. According to Mme Ernest Rouart, the daughter of Berthe Morisot and the niece of Edouard Manet, this picture hung for as long as she can remember above Degas' bed.
*Lent by the Trustees of the National Gallery, London*

1860-61

5 *Seated Woman (Princess Pauline de Metternich)* E

Oil on canvas. 16⅛×11½ ins. 41×29 cm.
Lemoisne, 89. Repr. Catalogue of 1st sale of Degas' studio
Stamp of Degas sale
Princess Metternich was the wife of the Austro-Hungarian Ambassador at the court of Napoleon III. The picture was taken from a photograph made in 1860 of the Princess and her husband (the husband not being included in the painting). There is no reason to believe that the Princess actually sat for this portrait. Lemoisne dates this 1860-61; the National Gallery Catalogue (1946) suggests that it was painted after 1870.
*Lent by the Trustees of the National Gallery, London*

ABOUT 1864-68

6 *Horsemen Riding Along a Road*

Oil on wood panel. 18½×23⅝ ins. 47×60 cm.
Lemoisne, 121. Repr. Catalogue of 1st sale of Degas' studio
Stamp of Degas sale
*Lent by Mrs Edward Hulton*

ABOUT 1864-70

7 *The Wild Boar* PLATE III

Oil on canvas. 23¾×30 ins. 59×76 cm.
Lemoisne, 123
Originally in the possession of René de Gas, brother of the artist
*Lent by the Adams Gallery, London*

ABOUT 1864-70

8 *A Dead Fox Under Trees*

Oil on canvas. 36¼×28¾ ins. 92×73 cm.
Lemoisne, 120. Repr. Catalogue of 3rd sale of Degas' studio
*Lent by Monsieur Robert de Galea*

1868-72 PLATE II

9 *Crucifixion: Christ between the Two Robbers*

Oil on canvas. 26⅜×36¼ ins. 67×92 cm.
Lemoisne, 194. Repr. Catalogue of 1st sale of Degas' studio

This Crucifixion is a copy of the centre panel of a predella by Mantegna. The altarpiece from which it comes was painted for the church of San Zeno in Verona between 1456 and 1459. It remained there, after Mantegna painted it, until Napoleon brought it to France in 1799. In 1814 the three main panels were returned to Verona but the predella panels stayed in France. The two side panels went to the Museum of Tours, and the centre panel to the Louvre where Degas made his unfinished copy.

*Lent by the Museum of Tours*

ABOUT 1880

10 *Race Meeting—Gentlemen Riders near a Carriage*

Oil on canvas. 26½ × 32½ ins. 66 × 82 cm.
Signed lower right
Camondo Collection 166

*Lent by the Louvre*

1873

11 *Three Dancers Rehearsing*

Oil on canvas. 10⅝ × 8⅝ ins. 27 × 22 cm.
Signed lower centre
Lemoisne, 324. Repr. Catalogue of 1st sale of Degas' studio

*Lent by the Marquis de Ganay*

ABOUT 1872

12 *A Seated Woman (Camille de Montejasi-Cicerale)*

Oil on canvas. 27⅝ × 21⅝ ins. 70 × 55 cm.
Lemoisne, 327. Repr. in colour *Life and Work of E. Degas*, J. B. Manson

A portrait of Degas' cousin who was the elder daughter of Stephanie Degas and the Duc de Montejasi-Cicerale. A picture of the Duchess with both her daughters is in the David-Weill collection, Paris.

*Lent by the Trustees of the Tate Gallery*

1875-76

13 *A Woman Seated at a Window* PLATE XI

Oil on paper, mounted on linen. 24½ × 18½ ins. 62 × 46 cm.
Signed twice lower right
Lemoisne, 385

This picture was once owned by Sickert and it is not hard to see from his own works how much he admired Degas' 'against the light' painting. Whistler gave Sickert a letter of introduction to Degas when he went to Paris in 1883. They later met on several occasions at Dieppe.

*Lent by the Home House Trustees*

1876-77

14 *Carlo Pellegrini* (1838-1889)

Watercolour, touched with oil and pastel on paper.
24 × 13 ins. 61 × 33 cm.
Signed 'a lui, Degas'
Lemoisne, 407

Pellegrini, an Italian caricaturist and lithographer, settled in England in 1864 and worked as 'Ape' for Vanity Fair. He died in London in 1889. He also did a portrait of Degas.

*Lent by the Trustees of the Tate Gallery*

ABOUT 1877

15 *Mademoiselle Malo*

Oil on paper, mounted on canvas. 11⅞ × 9⅞ ins. 30 × 25 cm.
Lemoisne, 443. Repr. Catalogue of 2nd sale of Degas' studio

A large portrait of the same subject is in the Chester Dale collection, New York.

*Lent by Monsieur Ernest Friedmann*

ABOUT 1877

16 *Two Dancers on the Stage* PLATE XII

Oil on canvas. 24⅜ × 18⅛ ins. 62 × 46 cm.
Signed lower left
Lemoisne, 425. Repr. in colour, *The Life and Works of E. Degas*, J. B. Manson

The pose of the leading figure is used by Degas in two other paintings, one in the Metropolitan Museum, New York, and the other in the Louvre (Camondo collection).

*Lent by the Home House Trustees*

1879

17 *Diego Martelli* PLATE X

Oil on canvas. 42⅜ × 39⅜ ins. 110 × 100 cm.
Signed lower right. Stamp of Degas sale
Lemoisne, 519. Repr. Catalogue of 1st sale of Degas' studio. Repr. in colour, *The Life and Works of E. Degas*, J. B. Manson

Martelli was a Neapolitan engraver living in Paris. Degas enjoyed talking Neapolitan dialect to him and did two pictures of him. This is the larger and more finished version, the other being in the Jacques Seligmann collection, New York.

*Lent by the National Gallery of Scotland*

ABOUT 1879

18 *Dancers* E

Spirit, gouache and pastel on fan-shaped silk
Signed lower left
Lemoisne, 564

*Lent anonymously*

ABOUT 1883

19 *Woman Washing in Bath Tub*

Pastel, 26¾×26¾ ins. 68×68 cm.
Signed top right
Lemoisne, 738. Repr. Catalogue of 4th sale of Degas' studio
*Lent by Mrs A. Kessler*

ABOUT 1885

20 *Ballet Scene*

Pastel. 22×25¼ ins. 56×64 cm.
Stamp of Degas sale
Lemoisne, 838. Repr. Catalogue of 1st sale of Degas' studio
*Lent by Lady Marks*

ABOUT 1885

21 *Ballet Scene* E

Oil on canvas. 23¼×19¾ ins. 59×50 cm.
Lemoisne, 843. Repr. Catalogue of 2nd sale of Degas' studio
*Lent from a private collection, Lausanne*

ABOUT 1885

22 *Woman Ironing* E

Oil on canvas. 31⅞×25⅝ ins. 81×65 cm.
Stamp of Degas sale
Lemoisne, 846. Repr. Catalogue of 1st sale of Degas' studio
*Lent by the Hon Mrs Pleydell-Bouverie*

ABOUT 1886

23 *Woman Drying Herself* PLATE VIII E

Pastel. 21⅝×28 ins. 55×71 cm.
Lemoisne, 886. Repr. Catalogue of 1st sale of Degas' studio
*Lent by J. Atchdale, Esq*

1888

24 *Jockeys Waiting for the Race*

Pastel. 30×37⅞ ins. 76×96 cm.
Lemoisne, 939. Repr. Catalogue of 1st sale of Degas' studio
*Lent by Mrs A. Kessler*

1888

25 *Ballet Scene*

Pastel. 24½×27⅛ ins. 62×70 cm.
Signed lower left
Lemoisne, 942
There are many studies in pastel, pencil and charcoal for this work.
*Lent by Mrs Watson-Hughes*

1888–92

26 *Woman Sponging Her Back* PLATE VII

Pastel. 29½×27½ ins. 74×69 cm.
Signed
Lemoisne, 968. Repr. Catalogue of 1st sale of Degas' studio
*Lent by Sir Kenneth Clark,* KCB

1889

27 *Woman Drying Herself by the Bath Tub*

Pastel. 49¼×39¾ ins. 125×101 cm.
Lemoisne, 981. Repr. Catalogue of 1st sale of Degas' studio
*Lent by the Hon Hanning Philipps*

1890

28 *The Blue Dancers*

Oil on canvas. 33½×29½ ins. 85×75 cm.
Lemoisne, 1014. Repr. Catalogue of 1st sale of Degas' studio
*Lent by the Louvre*

1890

29 *Head and Shoulders of a Young Girl*

Oil on canvas. 22×17¾ ins. 56×45 cm.
Stamp of Degas sale
Lemoisne, 1021. Repr. Catalogue of 4th sale of Degas' studio
*Lent by Mr and Mrs Alexander Maitland*

1891–95

30 *Milliner Trimming a Hat* PLATE IX

Pastel. 18½×28 ins. 48×71 cm.
Lemoisne, 1110. Repr. Catalogue of 1st sale of Degas' studio
*Lent by Mr and Mrs Robert Bevan*

1892–95

31 *Girl Washing* PLATE VI

Pastel. 25½×24⅞ ins. 65×63 cm.
Stamp of Degas sale
Lemoisne, 1113 bis. Repr. Catalogue of 1st sale of Degas' studio
*Lent by Mr and Mrs Alexander Maitland*

1892–95

32 *Hair Combing: Woman at her Toilet* E

Oil on canvas. 49¼×59 ins. 125×150 cm.
Lemoisne, 1128. Repr. Catalogue of 1st sale of Degas' studio
*Lent by the Trustees of the National Gallery, London*

ABOUT 1895

33 *Woman Combing Her Hair* L

Pastel. 37×42¼ ins. 93×107 cm.
Lemoisne, 1161
*Lent by the Trustees of the Tate Gallery*

1895

34 *Russian Dancers* L

Pastel. 26⅛×18⅞ ins. 67×48 cm.
Signed lower left
Lemoisne, 1188. Repr. in colour, *Degas*, C. Mauclair
*Lent by the Baron Paul Hatvany*

ABOUT 1895–98

35 *St Valéry-sur-Somme*

Oil on canvas. 19×24 ins. 48×61 cm.
Signed lower right
This picture and about eight other scenes were painted at St Valéry when Degas went there, with his brother René, to stay at the home of Braquaval, a painter friend.
*Lent by the Marlborough Fine Art Ltd*

1896–98

36 *Ballet Scene*

Oil on canvas. 19×24⅞ ins. 48×63 cm.
Stamp of Degas sale
Lemoisne, 1261. Repr. Catalogue of 1st sale of Degas' studio
*Lent by Mr and Mrs Alexander Maitland*

ABOUT 1897

37 *Woman Washing* L

Pastel. 24×19¾ ins. 61×50 cm.
Signed lower right
Lemoisne, 1292. Repr. *Album Degas*, Vollard, pl. XI
*Lent by Lady Olivier*

1898

38 *Dancers in the Rehearsal Room*

Pastel. 21¼×30 ins. 54×76 cm.
Signed lower left
Lemoisne, 1307
*Lent by the Glasgow Art Gallery*

ABOUT 1898

39 *Four Dancers (In a Rehearsal Room)*

Pastel. 14½×26 ins. 36×66 cm.
Signed top right
*Lent by Mrs Ralph A. Henderson*

1899

40 *Dancer Adjusting Her Shoulder Strap* E

Pastel sketch. 21¼×16 ins. 54×40 cm.
Signed lower right
Lemoisne, 1361. Repr. *Album Degas*, Vollard, pl. XXIII
*Lent from a private collection in Scotland*

1881

41 *Woman Combing Her Hair*

Oil on canvas. 29⅛×23⅝ ins. 74×60 cm.
Lemoisne, 642.
*Lent by MM. Durand-Ruel*

41a *The Washerwoman*

Pastel. 21¼×27½ ins. 55×70 cm.
Lemoisne, 960. Repr. Catalogue of 1st sale of Degas' studio
*Lent by Mr A. Morhange*

## BRONZES

1866–68

42 *Horse at Trough*

Bronze. H. 6⅛ ins. 16 cm.
Rewald, pl. II
This sculpture was used as a model for the horse in Degas' painting 'Mademoiselle Fiocre dans le ballet "La Source"' (Metropolitan Museum, New York).
*Lent by F. K. Lloyd, Esq*

BEFORE 1881

43 *Horse Galloping on Right Foot*

Bronze. H. 11⅞ ins. 30 cm.
Rewald, pl. VI
*Lent by Alex. Reid and Lefevre Gallery*

44 *Horse Preparing to Jump* E

Bronze. H. 11¼ ins. 28·5 cm.
Rewald, pl. IX
*Lent from a private collection in Scotland*

POSSIBLY BETWEEN 1879 AND 1881

45 *Horse Trotting, the Feet not touching the Ground* E

Bronze. H. 8⅛ ins. 22 cm.
Rewald, pl. XI

Degas, according to Rewald, who quotes Paul Valéry, studied photographs of horses by E. Muybridge which were published in *Le Globe* in 1881, and this bronze may well be the result of his studies.

*Lent by the Countess of Crawford and Balcarres*

1879–80

46 *Study in the Nude for the Dressed Ballet Dancer*

Bronze. H. 28⅛ ins. 72 cm.
Rewald, pl. XIX
*Lent by Gavin Astor, Esq*

1880 PLATE V

47 *Ballet Dancer of Fourteen Years, Dressed*

Bronze. H. 39 ins. 99 cm.
Rewald, pl. XX

The original wax model for this bronze is in the Louvre.

*Lent by the Trustees of the Tate Gallery*

BETWEEN 1882–95

48 *Dancer at Rest, Hands on Her Hips, Right Leg Forward* E

Bronze. H. 17½ ins. 44·5 cm.
Rewald, pl. XXIII
*Lent from a private collection in Scotland*

49 *The Tub*

Bronze. H. 18½×16⅛ ins. 47×42 cm.
Rewald, pl. XXVII
*Lent by the Marlborough Fine Art Ltd*

50 *Head Resting on Hand* PLATE IV

Bronze. H. 4⅛ ins. 12 cm.
Rewald, pl. XXIX

Possibly a portrait of Mme Bartholomé, wife of a sculptor friend of Degas.

*Lent by Sir Kenneth Clark,* KCB

51 *Grande Arabesque (Third Time)*

Bronze. H. 15⅛ ins. 40 cm.
Rewald, pl. XL
*Lent by the Trustees of the Tate Gallery*

52 *Spanish Dance*

Bronze. H. 17 ins. 43 cm.
Rewald, pl. XLVII
*Lent by the Hon Hanning Philipps*

1896–1911

53 *Fourth Position Front, on the Left Leg*

Bronze. H. 16 ins. 40·5 cm.
Rewald, pl. LV
*Lent by Roland, Browse and Delbanco Ltd*

54 *Dancer Putting on Her Stocking*

Bronze. H. 17⅞ ins. 45·5 cm.
Rewald, pl. LVII
*Lent by Alex. Reid and Lefevre Gallery*

55 *Dancer Looking at the Sole of Her Right Foot*

Bronze. H. 19⅛ ins. 49·5 cm.
Rewald, pl. LXI
*Lent by Sir Colin Anderson*

56 *Seated Woman Wiping Her Left Side*

Bronze. H. 13⅞ ins. 35 cm.
Rewald, pl. LXIX
*Lent by the Marlborough Fine Art Ltd*

57 *The Masseuse*

Bronze. H. 16⅛×15×11⅞ ins. 41×38×30 cm.
Rewald, pl. LXXIII
*Lent by the Countess of Crawford and Balcarres*

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